

ANNIE LISIE

With brilliant Variations

FOR

PIANO

By

CH. GROBE.

Op. 1275.



Boston

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RICHARDSON'S NEW METHOD

FOR THE

PIANO-FORTE.

An Improvement upon all other Instruction Books, in Progressive Arrangement, Adaptation and Simplicity. Founded upon a New and Original Plan, and Illustrated by a Series of

PLATES SHOWING THE PROPER POSITION OF THE HANDS AND FINGERS.

TO WHICH ARE ADDED THE RUDIMENTS OF HARMONY AND THOROUGH BASS.

BY NATHAN RICHARDSON,

AUTHOR OF "THE MODERN SCHOOL FOR THE PIANOFORTE."

THE AUTHOR'S PREFACE.

SINCE the publication of the MODERN SCHOOL, I have consulted many eminent composers and professors, in relation to its plan or system. While bestowing praise on it as a whole, they have invariably disapproved the difficult progressions, and the complexity of many important features, a lucid treatment of which, in a course of Piano-forte instruction, is so indispensable to the sure and rapid advancement of the pupil.

Becoming at length satisfied of the truth of these criticisms, and convinced that great improvements might be made, and were obviously needed, I determined, if possible, to remedy the defects. Profiting by the experience and advice of the best practical teachers in the country, I commenced a thorough and critical examination of my first Method, and finally concluded that the only remedy would be to bring out a new work on an improved plan, which I now offer to the public, confident that it will be found much more progressive and complete than any similar work extant. It embraces the principles of all other Piano-forte instruction books, and at the same time many new and important ideas are introduced, which I trust will be favorably received, and tend to give the NEW METHOD a wide popularity.

Specimens of the compositions of celebrated composers, such as Hüntten, Bertini, Czerny, Beyer, Clementi, Mozart, Heller, Dreyschock, Mendelssohn, Thalberg and others are interspersed, by the study and practice of which the student will gain a knowledge, and in some degree imitate the styles of those eminent masters, instead of confining himself, as is often the case, to the monotonous practice of the *études* of one particular author.

I have endeavored to take the straightest possible path to guide the pupil progressively, step by step, from the first rudiments of music, to the highest department of the art of Piano-forte playing. I have avoided all unnecessary exercises, lengthy studies and uninteresting pieces, which are so often uselessly employed to enlarge and fill up a book. Most of the Exercises are modelled into the shape of melodies, to interest the pupil and make practice a source of pleasure, instead of discouraging him with dry examples and indifferent selections.

The plates illustrating the various positions of the arms, hands and fingers, are selected from a popular treatise on the subject by L. KOHLER, one of the highest authorities among the modern professors of music in Germany.

At the conclusion of the work, a chapter is devoted to the First Principles of Harmony and Thorough Bass, a department of music much neglected, although of the utmost importance to every one who is desirous of playing well, especially those who have it in view to make teaching the Piano a profession. The examples, exercises and explanations here given, will be found simple, interesting and instructive. By their acquirement the pupil will find an introduction to the works of the great masters much less difficult than had been supposed.

This LAST AND BEST WORK of its distinguished Author, is universally admitted to be Superior in Excellence to all other "Methods," "Systems," and "Schools," and THE BOOK THAT EVERY PUPIL NEEDS for the Acquirement of a Thorough Knowledge of Pianoforte Playing! It is adapted to all grades of Tuition, from the Rudimental Studies of the Youngest, to the Studies and Exercises of Advanced Pupils!

The following are selected from the many Testimonials in favor of "RICHARDSON'S NEW METHOD," received by the Publishers. Hundreds of similar opinions might be given; but these will suffice to exhibit the general feeling respecting this admirable work.

It is in this part of the work (five-finger and scale exercises) that the heart of the whole matter lies, and Mr. RICHARDSON has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and framework. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style, and there are many of great beauty.—Dwight's Journal of Music, Boston.

Mr. RICHARDSON seems to have mingled those judicious sweets of "amusements" with his pill of necessary drudgery, which are calculated to reconcile the ear, fortify the patience, and sweeten the temper of those subjected to household piano practice. For this reason, we do not shrink from his many leafed book—knowing that its bulk means more pleasure than pain, more music than dissonance, more recreation than tedium.—Musical World, New York.

A Method is not for artists, but for beginners who want to become artists; and as Mr. RICHARDSON'S New Method answers this purpose, it is the right one, and deserves our hearty recommendation.—Musical Review, New York.

This work cannot fail to insure a most satisfactory progress in the art of playing the piano-forte, if used with intelligence and practised with diligence; and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use.—A. T. THORUP, Teacher of Music, New Bedford, Mass.

It abounds in the very best material suited to all capacities, which I consider the highest praise that can be bestowed on an instruction book.—HENRY SCHWING, Teacher of Music, Baltimore.

With RICHARDSON'S Method I am more pleased every day. It is the most thorough book ever published; and I hope that all teachers may adopt it, and do away with their many different systems.—F. A. TEPE, Teacher of Music, Holly Springs, Miss.

I consider it the highest perfection of anything in the shape of an instruction book for the Piano, being a complete guide for those desirous to become accomplished performers.—J. BELLAK, Teacher of Music, Philadelphia.

I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public.—C. H. LOEBB, Teacher of Music, Rogersville, Tenn.

The exercises in this Method are so progressive, that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The "Amusements" seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best piano-forte works. Every true lover of music who uses this work will thank Mr. RICHARDSON for the introduction of those quiet and beautiful "Nocturnes" by FIELD and DREYSCHOCK.—T. BRIGHER, Teacher of Music, Boston.

For my own part I deem it highly preferable to any other piano instruction book extant. Its general arrangement is admirable, and the exercises from the "Elements of Notation" to the grand finale are natural and progressive.—E. C. HOWE, Teacher of Music, New York Conference Seminary.

I have examined it thoroughly and think it superior to every work for the Piano I have seen. It greatly lightens the task of both teacher and scholar, and is really entertaining throughout. I recommend it to my fellow teachers.—S. L. PECKHAM, Teacher of Music, Wakefield, R. I.

RICHARDSON'S New Method I have used since its publication, with the greatest success, and experience teaches me it is not only the best, but the cheapest work for the Piano Forte ever published.—HENRY MEAKIN, Music Teacher, Albion College, Albion, Michigan.

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This new work is having an unprecedented sale, and it must for a long time retain its superiority.—Christian Freeman.

Such of our readers as desire a really good piano instruction book will do well to order a copy of RICHARDSON'S New Method. It is all that it is represented to be.—Godey's Lady's Book.

We have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared.—Evening Bulletin, Philadelphia.

The object of Mr. RICHARDSON appears to be simplification in the mode of instruction; and his new work is intended to guide the pupil progressively, step by step, from the first rudiments of music to the highest perfection in the art of piano forte playing.—Democrat & American, Rochester, N. Y.

It is perfect in its plan; and, after careful examination, we have no hesitation in recommending it to our readers as possessing many merits not claimed by other works of the kind. Daily Herald, Cleveland, Ohio.

RICHARDSON'S New Method is certainly among the best works of the kind extant. It embraces the principles of all other piano-forte instruction books, while many new and important ideas are introduced.—The Tablet, New York.

RICHARDSON'S New Method for the Piano-forte will probably supersede every other work of the kind now in use.—The Daily Spy, Worcester.

One of the best arranged books for pupils learning the piano that we have ever seen.—The Morning Herald, Montreal, C. E.

Where there are a thousand works for the piano, it is hard to say positively which is the best, because every work possesses some peculiar and striking excellence; but, among all that we have seen, RICHARDSON'S New Method holds a conspicuous place on the ground of solid and enduring merit.—The City Item, Philadelphia.

To beginners, and in fact those who have taken lessons, we recommend the purchase of RICHARDSON'S New Method for the Piano-forte, a book which is an improvement on all other instruction books, and one that is highly recommended by the Syracuse Musical Academy as being the best published.—Daily Journal, Syracuse, N. Y.

The thorough manner, the concise and lucid treatment, in which every thing relating to the matter is disposed of is one of the chief recommendations of the work. The usually verbose explanations and complication of technical terms are avoided; and common sense, plain talk, and brevity are substituted.—The Daily Journal, Boston.

We have given this new work a thorough examination, and must pronounce it the best course of instruction for the piano that we have ever seen. It is more progressive, and complete than any similar work extant.—The Advertiser, Chattanooga, Tenn.

There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner.—The New Covenant, Chicago, Ill.

We have submitted this work to the judgment of one of the most successful teachers of the piano we have among us, and he declares it to be without parallel in respect to all the particulars specified in the title. There is no more perfect treatise on first principles extant.—The Courier, Norwich, Ct.

Our musical friends say this is a work of much originality and merit being quite an improvement on previous books. We recommend it to the attention of music teachers.—The R. I. Schoolmaster, Providence.

This work is distinguished by great and peculiar excellencies. It embodies in a clear and useful form all the results of musical practice. It is full and explicit in all the usual elements and definitions, succeeded by a gradual series of five-finger exercises interspersed by beautiful little compositions, by which the tedium of musical practice is very much diminished.—The Moravian, Bethlehem, Pa.

Teachers and Scholars can order this work with perfect reliability upon its being, in every particular, all that it is represented to be. Two editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

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PUBLISHED BY OLIVER DITSON & COMPANY, 277 WASHINGTON STREET, BOSTON.

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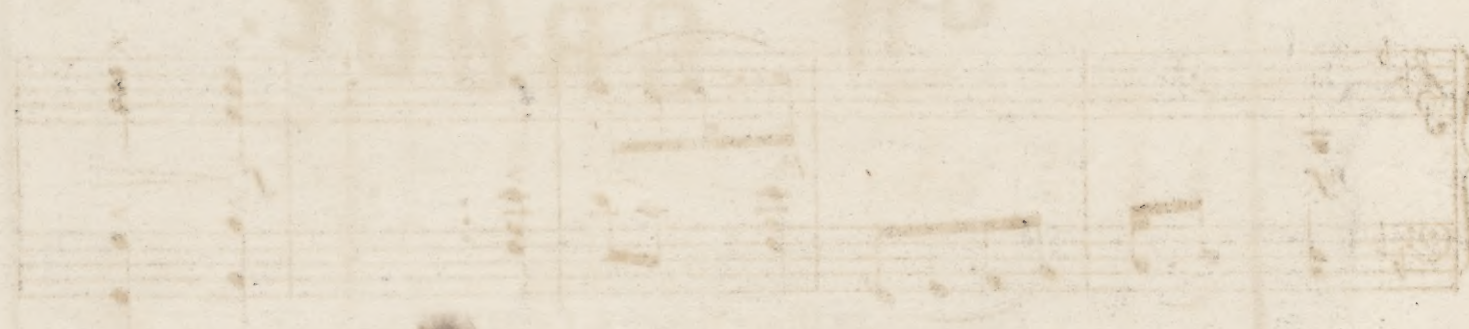
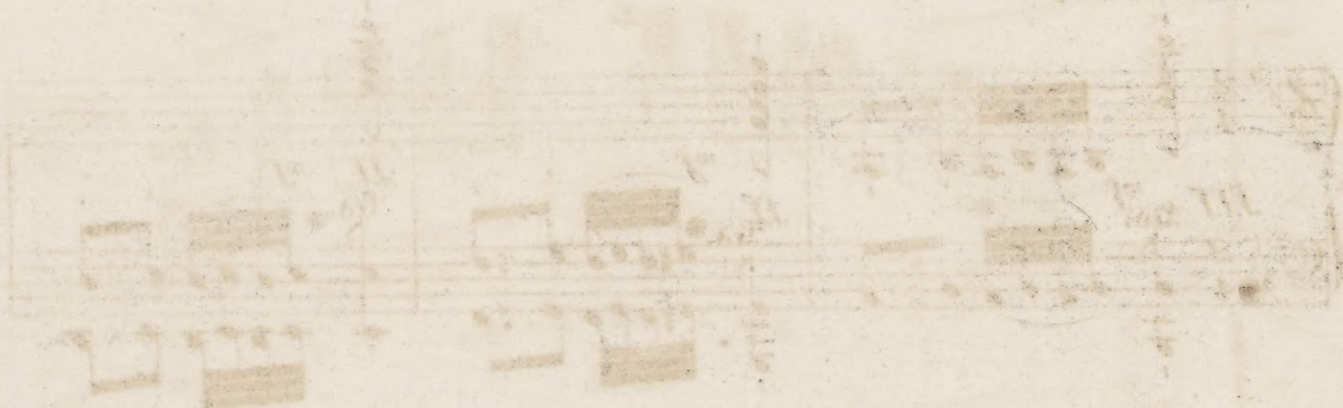
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ANNIE LISLE.

WITH BRILLIANT VARIATIONS.

CHARLES CHORUS OF 1875.

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For a full and complete set of the music, see the publisher's list.

ANNIE LISLE.

WITH BRILLIANT VARIATIONS.

CHARLES GROBE OP: 1275.

INTRODUCTION.

MODERATO.

The musical score for the Introduction is written for piano in 2/4 time, key of B-flat major. It consists of four systems of music. The first system begins with a *MODERATO* tempo marking. The notation includes various dynamics such as *fff*, *mf*, and *ff*, along with slurs and ties. The second system continues the piece with dynamics like *p* and *ff*. The third system features *p* and *f* dynamics. The fourth system concludes the introduction with *f* and *ff* dynamics. The score is marked with numerous slurs, ties, and repeat signs, indicating complex phrasing and articulation.

19. 934.

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TEMA.

MODERATO

p *Ped.* *mf* *cresc.* *f* *cresc.* *mf* *Ped.*

ANDANTE.

7

VAR: 3.

L.H.

mf

R.H.

Ped.

ff

mf

R.H.

Ped.

19. 934.

ALLEGRO NON TROPPO.

FINALE.

8

ALLEGRO NON TROPPO.

FINALE.

f *p*

Led. *Led.* *Led.* *Led.*

ga

p

Led. *Led.* *Led.* *Led.*

cresc.

ga

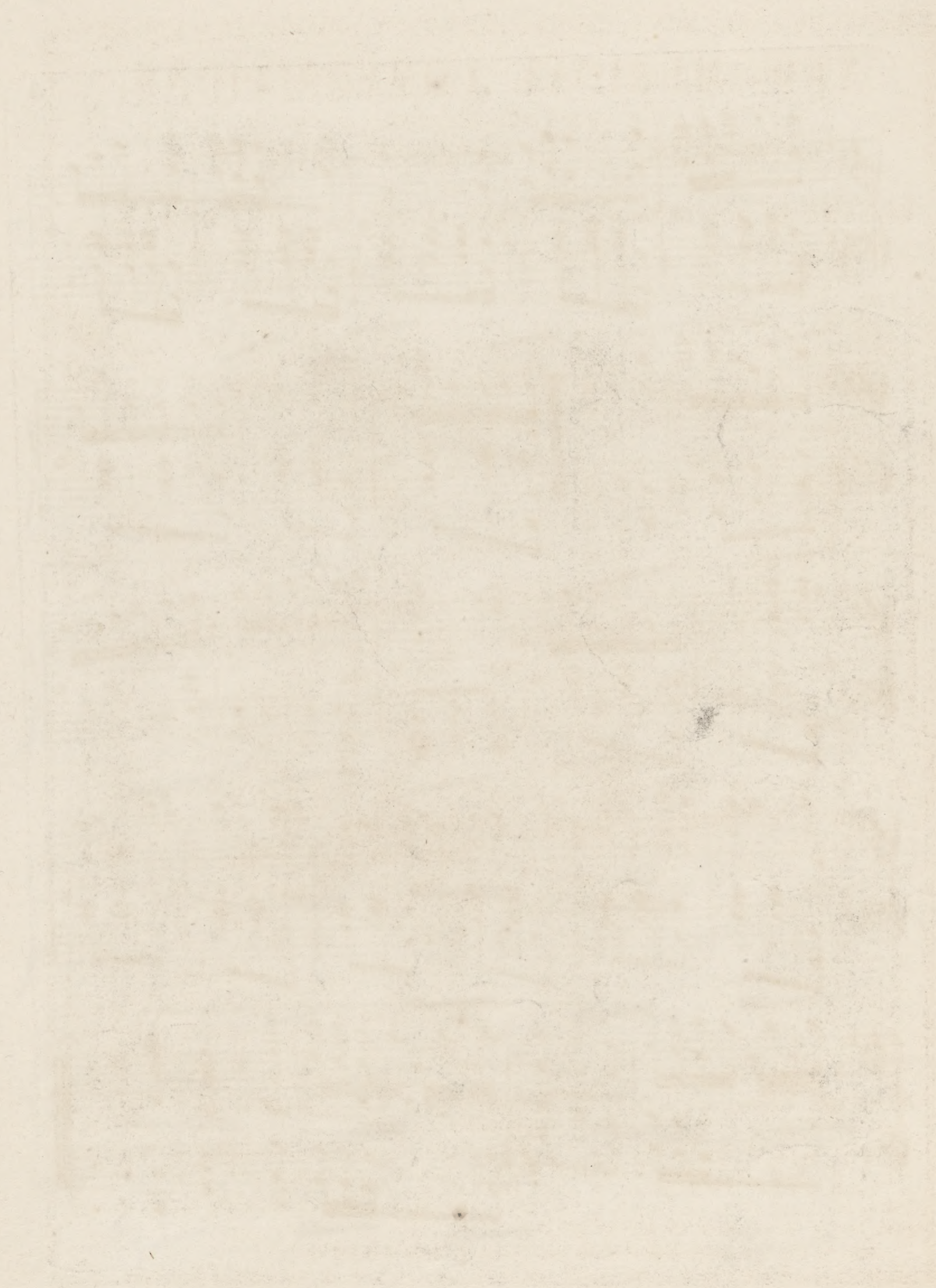
Led. *Led.* *Led.* *Led.*

ga

Led. *Led.* *Led.* *Led.*

cresc.

Handwritten musical score for piano, page 9. The score consists of five systems of two staves each. The music is in 3/4 time and features complex chordal textures with many beamed sixteenth and thirty-second notes. Pedal markings ("Ped.") are frequent. Dynamics include "p" (piano), "f" (forte), "cresc." (crescendo), and "ff" (fortissimo). There are also markings for "ga" and "ga" with dashed lines. The bottom system ends with a double bar line.



NEW MUSICAL COMPOSITIONS.

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MELODIES OF THE DAY;

POPULAR AIRS WITH EASY AND PLEASING VARIATIONS.

BY CHARLES GROBE.

1. Do they Miss me at home? 48. Annie o' the banks o' Dee.
2. Roy's Wife. 49. Jephtha's Daughter.
3. Ricci's Favorite Waltz. 50. Mary's tears.
4. Jamie's on the stormy sea. 51. Rest, Spirit, Rest.
5. Dawn Waltz. 52. My heart's in the
6. Come rest in this bosom. 53. Carrier Dove
7. I remember how my 54. Virginia Reel.
8. Mountain maids invitation. 55. Hull's Victory.
9. Rose of Allendale. 56. Money Musk.
10. A little more Cider too. 57. Harmonious Blacksmith.
11. Ocean Burial. 58. Campbell's are coming.
12. Gipsy's Polka. 59. The Spanish Retreat.
13. Duke Reichstadt's Waltz. 60. Bonnie Doon.
14. Child's Wish. 61. Buy a Broom.
15. White Cockade. 62. Blue-eyed Mary.
16. Are we almost there. 63. Irish Washerwoman.
17. Blue Juniata. 64. Bounding Billows.
18. Give me a Cot. 65. Glenmary Waltz.
19. Ossian's Serenade. 66. Bobbin' Around.
20. Mozart's favorite Waltz. 67. Pop goes the Weasel.
21. Linden Waltz. 68. Washington's March.
22. Affection Waltz. 69. St. Patrick's Day.
23. Thou hast learned to love 70. The dearest spot on earth.
24. The last link is broken. 71. Old Rosin the bow.
25. My Nornaply. 72. Beautiful blue Violets
26. Grave of Bonaparte. 73. O whisper what thou feelest.
27. Cheer, boys, cheer. 74. The Indian's Prayer.
28. If with all your hearts. 75. The Hero's Quickstep.
29. I'd offer thee this hand. 76. Music at Midnight.
30. John Anderson. 77. The Blind Girl.
31. Highland Mary. 78. Fredonia March.
32. Downfall of Paris. 79. Beautiful Star.
33. O Dolce Concierto. 80. Helen's Dream.
34. Villikins and his Dinah. 81. Prize Banner Quickstep
35. Coquette Polka. 82. Happy Land.
36. Araby's Daughter. 83. A place in thy memory.
37. My Lodging is on the 84. Hours there were.
38. Willie's on the dark blue. 85. What fairy-like music.
39. Willow Song. 86. Long, Long Ago.
40. Come sit thee down. 87. Alice Gray.
41. Miller's Maid. 88. Life let us cherish.
42. College Hornpipe. 89. Blue Bells of Scotland.
43. Bird of Beauty. 90. Oh! dear, what can the.
44. Rocked in the cradle of 91. Brightest Eyes.
45. May Queen. 92. Eclipse Polka.
46. Silver Lake Waltz. 93. Le Petit Tambour.
47. I love the merry Sun. 94. Blind Boy.

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DIAMONDS;

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7. Do they miss me at home? Waltz.
8. Auld Lang Syne. Varied.
9. La Manola. Spanish Waltz.
10. Bobbing Around. Schottisch
11. Perle Du North. Mazurka.
12. Highland Fling. Schottisch.
13. The Lunatic, or Waltzes of a Madman.
14. Strike the Symbal.
15. Surprise Polka Mazurka. Schottisch.
16. Atlantic City Polka. Wallerstein.
17. Jenny Bell Waltz. Auber.
18. Fugitive Waltzes. Easy.
19. Lilly Dale. Tremolo.
20. My Lodging's on the Cold Ground. Variations.
21. Merry Zingara Polka.
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24. Diamond Cotillon.
25. Sultan Polka.
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NEW VOCAL DUETS.

And must I then in face,
Blessed are they that mourn,
Beautiful star of the twilight,
Beautiful moonlight,
Bridemaids Duet,
Cheerful voices,
Dost thou fear me,
Deep within the leafy forest,
Dear native land,
Excelsior,
Easter Hymn,
Fading of the flowers,
Flower's prayer,
Fairy's bride,
Fairy Tales,
Gentle maiden see before thee
Gaffer Gray,
Great Heaven,
Herd Bells,
Harp and the Willow,
Home, guardian mother,
He I love roams far away,
I would that the rose,
If filial love,
Kind words,
Lovely smiles the golden morning,
Let us glide on the lake,
Little Savoyards,
Matrimonial Jars, (Comic)
Merry Bells,
Morning Wanderer,
My home in the valley,
Methought from within me,
Messenger Swallow,
O wilt thou sew my buttons on. (Comic)
O Heaven this boundless joy,
Our Sunny land,
O how sweet the hunter's song,
O come to me (Gondola Duet)
Our own fair Italy,
Pleasures of home,
Rhine Maidens,
Return of Spring,
Stars of the summer night,
Sisters now our songs we waken,
Sweet Memory's Isle,
Summer art thou coming,
Smiles and tears,
Solace of tears. (Dolce conforto)
Summer evening,
Spanish Serenade,
Two Merry Girls are we,
There's a sigh in the heart,
Two merry minstrels,
Witness these tears of agony,
We part, we part to-morrow,
Welcome thou light of Heaven,
Way to be happy,
We come from fairy bowers,
We parted,
Why do swallows change their home,
We are going home together,
Yesterday,

"Aroldo." 50
Topliff. 30
Blake. 25
Glover. 30
Donizetti. 30
Glover. 25
"Rose of Castile." 75
Liebe. 35
Linley. 25
Balfie. 60
Abt. 30
Linley. 25
Abt. 25
Glover. 40
Glover. 40
Avery. 30
Marshall. 25
"Traviata." 40
Gumbert. 25
Glover. 50
Abt. 25
Mendelssohn. 25
Mendelssohn. 30
"Trovatore." 25
Tendahl. 25
Keller. 25
Glover. 50
Lagomire. 25
Heath. 25
Glover. 50
Gumbert. 25
Loder. 25
"Macbeth." 25
Blockley. 30
Ives. 25
"Trovatore." 30
Mullenfeldt. 50
Kucken. 40
Kucken. 40
Glover. 25
Muller. 30
Glover. 40
Kucken. 30
Merz. 25
Ives. 25
Fiske. 25
Blockley. 25
"Magie Flute." 25
"Guilramento." 25
Abt. 25
Glover. 25
Glover. 40
Anna Fickler. 35
Glover. 40
"Trovatore." 30
"La Clemenza." 25
Gumbert. 30
Guyott. 25
Glover. 40
Glover. 35
Glover. 35
Glover. 30
Blockley. 25

CHIT-CHAT, FOR THE PIANO.

BY JAMES BELLAK.

1. We Met by chance, Waltz.
2. Ask me not why.
3. Dearest Mae. Schottisch.
4. Fra Diavolo Waltz.
5. Sophie Waltz. Strauss.
6. Rigoletto.
7. Cracovienne Polka.
8. Bronze Horse Quick Step.
9. Herdsman's Mountain Waltz.
10. Anna Bolena March.
11. Fairy Bell Polka.
12. I am the Bayadere.
13. Fisher's Hornpipe, Waltz.
14. Favorite Polka.
15. Herr Cline's Polka.
16. Maritana Waltz.
17. My Heart's Light, Schottisch.
18. La Colassa.
19. Sarah Bell, Waltz.
20. Wings of a Dove, Waltz.
21. Polka Mazurka.
22. Trovatore Waltz.
23. First Love.
24. Valley of Chamouni.
25. Sturm Polka.
26. Ricci Valse.
27. Switzer's Farewell.
28. Trovatore March.
29. Villikins & Dinah, Polka.
30. Polacca-Puritani.
31. Annie Laurie, Waltz.
32. Domino Noir.
33. Willow Tree, Waltz.
34. Oberon.
35. Bounding Billow, Polka.
36. Gemma Di Vergy March.
37. Cheer Boys Cheer.
38. Beatrice Di Tenda.
39. Carnival of Venice.
40. Lombardi.
41. St. Patrick's Day, Waltz.
42. Preciosa.
43. Chit-Chat Polka.
44. Don Juan.
45. Juanita Waltz.
46. Freischutz.
47. Chit-Chat, Plain Cotillon.
48. Donna Di Lago.
49. Chit-Chat, Old Fashion Cotillon.
50. Traviata Waltz.

The above are easy and fingered for the Piano. Each 15 cts.

OPERATIC

TIT BITS;

ARRANGED WITH

EASY VARIATIONS FOR PIANO, BY CHARLES GROBE.

- | | |
|---|---------------------|
| No 1. On Yonder Rock. | Fra Diavolo. |
| " 2. Come E Bello. | Lurezia Borgia. |
| " 3. On to the Field of Glory. | Belisario. |
| " 4. Air. | La Favorita. |
| " 5. Di Pescatore. | Lucrezia Borgia. |
| " 6. I'll Pray for Thee. | Lucia. |
| " 7. Pirate's Chorus. | Enchantress. |
| " 8. In Happy Moments. | Maritana. |
| " 9. Heard ye that Sound. | Lucia. |
| " 10. Giorno D'Orrore. | Semiramide. |
| " 11. Celebrated Duett, Da quel di che incontrai. | Linda. |
| " 12. Still So Gently. | Semiramide. |
| " 13. Ernani Involami. | Ernani. |
| " 14. In light Tripping Measure. | Cinderella. |
| " 15. Come Brave the Sea, Suori la tromba. | Puritani. |
| " 16. O Summer Night. | Don Pasquale. |
| " 17. O Haste Crimson Morning. | Lucia. |
| " 18. La Donna E Mobile. | Rigoletto. |
| " 19. Gallopado. | Wm. Tell. |
| " 20. Scenes that are Brightest. | Maritana. |
| " 21. Hear Me Norma. | Norma. |
| " 22. Hunter's Chorus. | Der Freischutz. |
| " 23. Non Piu Andrai. | Marriage of Figaro. |
| " 24. Tu Che a Dio. | Lucia. |
| " 25. Non Piu Mesta. | Cinderella. |
| " 26. Di Tanti Palpit. | Tancredi. |
| " 27. We'll Laugh and Sing. | Le Traviata. |
| " 28. In Whispers Soft and Light. | Le Traviata. |
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| " 30. The Prison Song. | Lucia. |

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by - - - - - Deroucelle, 1 50
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